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musical ideas, corresponding to the oral study of a story as preparatory to reading.

Fifth Step: Presentation of familiar songs in staff notation. Observation of familiar motives and figures as represented by staff pictures. Drills in rapid visulaization with cards or from the blackboard.

Sixth Step: Beginning of the synthetic process. Recognition of familiar melodic figures in the notation of new songs, which are read by the children with such assistance by the teacher as may be required.

See Gilbert "What Children Study

and Why"; Huey "Psychology and Pedagogy of Reading"; Briggs and Coffman "Reading in the Public Schools"; Chas. McMurry "Special Method in Primary Reading"; Frank McMurry "Elementary School Standards".

N. B. The teacher of Music will in most cases be able to apply the principles set forth in language reading to the teaching of music

These steps exemplify the theory of using the fact or the thing, naming it, and later using the sign or symbol standing for the fact or name.

Teaching Music and Teaching Language A Comparison *

Karl W. Gehrken, Oberlin, Ohio

There are many points of similarity between music teaching and language teaching, and a more detailed comparison may perhaps be fruitful at the present time. The child's education in language begins at a very early age, and it is his imitation of his mother's speech together with the closely following power of discriminating among various word-meanings that makes possible the more formal instruction which comes later on when he goes to school. Arrived in the first grade we teach him the symbols for the language that he already partly knows, meanwhile causing him to add to his stock of words, to learn the mechanical motions and muscular control involved in writing, etc. After a very few lessons the emphasis

shifts from mere mechanical correctness in reading to the getting of the thought, in other words to expressive reading or interpretation, and as the child goes on through the grades this interpretative phase of the work receives more and more attention. We are teaching him to appreciate literature by seeing to it that he appreciates the material upon the basis of which he is acquiring skill in reading. This work in language is therefore seen to have two purposes, first to give the child a tool which is indispensable to him in his intercourse with other individuals; second to cause him in some degree at least to appreciate literature.

Music teaching follows in general these same four steps of imitation, discrimination, symbolization, and appreciation, but two pronounced

*Part of an address delivered before the Ohio State Teachers' Association, July, 1914.

differences of procedure at once become evident. In the first place the child who comes to the first grade has already had some six years of actual experience with oral language, and the teacher may therefore at once begin with formal instruction in symbols; but the same child comes to the same grade with scarcely any previous experience in music, and since experience must always precede formal instruction in dealing with children at this stage we must supply in the first grade or two the musical experience which is necessary as a foundation for the later work in symbolization. This is accomplished by teaching him many songs by imitation and by causing him to hear as much music as possible during these years.

The second striking difference between music teaching and language teaching is in the use to which the acquired skill is to be put. Music may be a language, as has been suggested, but it is a very indefinite and unsatisfactory sort of language from the standpoint of practical use, a language of the emotions rather than of intellect; a language which begins where intellectual language leaves off, and so only one of the purposes cited as being obvious in language study is seen to apply to music teaching. In other words the main purpose of music instruction in the public schools is seen to be as previously stated, to arouse in the minds and hearts of children a love for and appreciation of good music and this end is accomplished most directly by bringing them into daily contact with such music. Since this is the case it is even more necessary in music teaching than in language

teaching that the emphasis from the very beginning shall be upon music itself, rather than solely upon facts about music or upon the acquiring of reading skill. Some of both of these things there must be of course, just as it is still necessary in the study of literature to have a text giving a body of explanations, summaries, etc. and to insist upon fair skill in reading and writing as a prerequisite to its study, even though the principal emphasis be upon the study of the literary works themselves as the most important things. Music has its formal side and in order to appreciate it in the highest degree one must have some knowledge of its theory and some ability in reading it at sight. But that music instruction should stop with this study of facts and this training in sight-singing is a thought that after a moment's reflection is seen to be altogether untenable. In its essence music is beauty more truly than formality, art rather than science. The study of beauty undoubtedly has great possibilities on the side of training in concentration, in concerted action, in quick thinking and in other applications of the idea of formal discipline; and chorus singing unquestionably "tends to fellowship and to the doing of those large things which are possibly only through co-operation and community of effort. It appeals to the social instinct also and expresses the joy, the emotions and the enthusiasms which sway and dominate great gatherings of people. It gives expression to patriotism, to loyalty, and to the *esprit du corps* that should animate every school and every class in it." It is music as a beautiful thing in which I am particularly interested,

and to me the chief reason for laying stress upon the necessity of music study in the schools at the present time is that we are in great danger just now of emphasizing unduly the scientific, the materialistic, the vocational sides. The purpose of art instruction in the schools is to develop a sense of beauty, and there is great need here in America that our sense of beauty be developed.

The Germans say—"Böse Menschen haben keine Lieder" (Bad people have no songs), but I, being myself of German descent, am taking it upon myself to go a step further and say—people who have no love of music and of other beautiful things in their hearts are in grave danger of *becoming* bad people. We are all familiar with Shakespeare's oft-quoted lines—

"The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils."

"Music is irresistible" says Thackeray; "it stirs the feeling of love, peace, and friendship as scarce any mortal agent can."

And the Chinese sage Confucius puts it even more strongly when he says—

"Wouldst thou know if a people be well-governed; if its laws be good or bad? Examine the music it practices!"

And finally that great modern sage John Ruskin, who foresaw so well what is even now happening in the world of industry, says—

"Life without industry is guilt;
Industry without art is brutality."

We are training boys and girls to use their hands so that their working hours may be employed with profit to themselves and to the community; let us not forget to teach them how to use their hours of leisure well also, so that the life of the community may be helped and not hurt by their play and so that they themselves may become ennobled and not degraded by their recreation.

From Our Retiring President

Mrs. Elizabeth Casterton, Rochester, N. Y.

(Editor's Note: The Symposium on the Minneapolis Meeting published in our initial issue was incomplete because we were unable to include a contribution from the gracious lady whose patience, understanding, cleverness, and devotion were largely responsible for the preparation and carrying out of that notable program. We are glad to print a message from her now.)

It was a source of much regret that I was unable to comply with the request made of me, as retiring Presi-

dent of the National Conference of Music Supervisors, to contribute an article for the first number of the Music Supervisors' Bulletin. Understanding the need of such an official organ, and realizing, in a measure, the vast amount of work necessary to launch such a publication, I was most anxious to contribute my share of time and labor, but circumstances prevented me.

How well the Editor has succeeded in getting into shape an attractive and dignified publication all read-